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A PUBLISHER SPEAKS OF LATIN (Bacon)

REVIEWS

JAFFEE, Horace: An Essay in Poetic Therapy (*Chamberlin*); KRAMER, Sumerian Mythology (*Fontenrose*); GRILLO, Poets at the Court of Ferrara (*Wedek*); TOLLES, Banquet-Libations of the Greeks (*Hyde*); LUTZ, Dunchad Glossae in Martianum (*Gavigan*)

ABSTRACTS OF ARTICLES



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MEMORANDA

A local meeting of far more than local interest will occur in Philadelphia March 23, when the Classical Club of Philadelphia will celebrate its fiftieth anniversary. A dinner at the Princeton Club will honor the three surviving charter members, William N. Bates, Samuel E. Berger and Ellis A. Schnabel. Professor Bates will take part in the program to follow by contributing a history of the organization since its organization in 1895. The lecturer will be Professor T. Leslie Shear of Princeton University, who will discuss *Archaeology Illuminates the Classics*.

Congratulations of all readers of CLASSICAL WEEKLY go to the Classical Club and its officers, but more

emphatically on the flourishing condition of the organization than on its mere attainment of a Golden Jubilee. The Philadelphia organization deserves another grateful thought from all those who enjoy membership in other local bodies of similar nature, for many of them have been inspired by its model or founded by one of its alumni.

The annual Latin Week sponsored in the schools by The American Classical League is now in progress. Reports from a number of scattered places indicate exceptional success and wise direction. A particularly promising tendency is shown to make the event more and more into a community project.

A PUBLISHER SPEAKS OF LATIN

I am flattered, and honored, to be asked to appear before the Classical Association of the Atlantic States.¹ Perhaps I am asked because I agree with you all in having no patience with the critics of the Classics. We all like Professor Shorey's downright statement that he had never met a criticism of the Classics which did not reveal in its very wording that the author would have profited by a study of the works he deprecates. We remember that someone has said, "No one seems to be able to tell just why a knowledge of the Classics gives a man an advantage over his fellows, but everyone knows that it does."

When Colonel Goethals, who built the Panama Canal, was asked what a young man should read to become a successful engineer, he answered, "Anything but engineering." The Classics, he thought, gave the best knowledge of human nature and so fitted a man best to go to the top.

"The Classics in a Hostile World" is the title of an

¹Read at the November 25, 1944 meeting of The Classical Association of the Atlantic States, Hotel New Yorker, New York City.

excellent article (CJ 40.4-9) by Dr. Edgar C. Taylor of St. Louis. May one reassure Mr. Taylor? The Classics are more than holding their own. The sales of textbooks show this. It may be because war teaches the value of drill and of universality. One American soldier reports that he could converse with his German prisoner only in Latin.

Latin and kindred subjects are on the upgrade. Engineering colleges are revising courses to give twenty percent of the curriculum to the humanities.

The article named above is full of excellent ideas, like the author's ridicule of the dictum that the Classics can well be read in translations and so a knowledge of Latin is unnecessary. Answering the question, "Why not read merely translations," he writes, "Precisely for the reason that they are translations." The force of this comes vividly home to all who have listened to Shakespeare played in France or Germany.

Answering the suggestion that Latin may not have a popular use which might lead to an invitation to Hollywood, may I suggest that the excellent football coach at Groton is the Latin master. When my boy Eddie

pleased me by electing both Latin and Greek, I told him that those were the subjects that I have found most useful in business life. No other studies go so far toward making the student at home in his own language, and nothing in practical life is more important than ability to speak and write English.

Language distinguishes the man from the beast and the better he is in language, the further he is from the beast, and hence the more welcome to his fellows. A wag has said that the two greatest things in the world are love and oratory. Oratory surely leads to the highest places!

A quaint criticism of the Classics is that they are not practical because the greatest works of Homer and Virgil deal with mythical characters. This somehow reminds me that once in Paris I read Figaro's comment on the election to the Institut of a savant who had proved that there was no historical basis for the story of Phryne before the judges. The editor wrote that doubtless Professor X was learned enough to deserve a place in the Institut but that seemingly he was not wise enough to realize that there is one thing truer than verity itself and that is a pretty story that everyone likes.

Imagination is of definite practical value. Cochrane recognized this in giving his popular London revue the title "Wake Up and Dream."

Hardly enough attention has been given to the interesting fact that the wide development of vocational education so-called synchronizes with the increase of unemployment. Post hoc ergo propter hoc is indeed dangerous reasoning, but the fact deserves at least as much attention as criticism of the Classics. There is always room at the top, and Colonel Goethals is right in urging the Classics as a road thither.

The best speech that I have ever heard from President Conant of Harvard was made before the Progressive Education Association in Chicago and it is a testimonial to their sportsmanship that the members gave him a splendid round of applause, though all that he said was directly contrary to their teaching—"arsenic," commented one teacher. Dr. Conant said that accurate subjects like mathematics are of highest worth, if only to sharpen the wits. The Classics, too, he gave a high value not only as drill but for their direct importance in medicine, law and the church. As the speaker had helped to abolish the Latin requirement at Harvard, I tried to get a copy of his speech for a friend in the Latin Department. I was told that the remarks were extempore. Perhaps as a Harvard man I should not have tried to trap the President. In the words of the famed classicist Patrick Henry, "If this be treason, make the most of it."

In a rambling way I have been telling you a lot of things you know already, and I have not yet arrived at my title, A Publisher Speaks of Latin. It has always

been a satisfaction to our firm that the founders were bred in the classical tradition. John Allyn founded our firm in 1868, purchasing the publications of the Harvard Bookstore and setting up his office in Bromfield Street, Boston, to promote those books for national use. Most of the books were Latin and Greek texts like the *Birds and Clouds* of Aristophanes, edited by President Cornelius Felton of Harvard, and other classical works of college professors of New England and the Middle Atlantic States. Mr. Allyn also imported the classical books of the Weale series and the *Bibliotheca Classica*. When my father joined Mr. Allyn as partner, the two were in the happy position of having books in the subjects most taught in colleges and secondary schools, Latin was the preferred subject in colleges and high schools throughout America. Greek was popular and held a place even in Western high schools.

I well remember attending a regional meeting of high school principals at Jacksonville, Illinois, many years ago. I was struck with the high quality of these high school principals and was interested to find that all were Latin men, as we used to call them. Would it be fitting for me here to ask the question, What caused us to lose this proud position? I was interested in the answer made by Dr. Lawrence Lowell, late president of Harvard, in his article² in *The Atlantic Monthly* entitled *Who Killed the Classics?* Dr. Lowell's conclusion is that the Latin teachers themselves were responsible, not, however, the teachers of the old school whose chief interest lay in interpretation. Responsibility lay rather at the door of teachers of a newer type who really belonged in the sciences and whose interest was in such activities as counting words and phrases, in checking how many times *cum* takes the indicative, in investigating the length of vowels, all items belonging rather to the domain of sciences than to the art of interpretation. Their valuable findings concern research more than the classroom. Latin was once so popular and classes were so large as to exhaust the supply of teachers interested in stimulating the imagination of youth by interpretation of great works. Teachers had to be pressed into service whose interests were rather in science than in their young pupils. They opened the way for criticism from homes.

Again, the fourfold increase in enrollment in high schools, which took place in the ten years following 1915, brought a host of pupils into schools whose parents had not had the benefit of a liberal education. These parents could see little value for their children in Latin taught as a science.

Happily this larger enrollment in high schools has had almost twenty years to become seasoned. Other subjects besides Latin have come in for criticism. Practical subjects so-called often fail to show the practical

²Atlantic 167:757-63

results expected at home. The pendulum is swinging definitely toward the Classics again. Classical magazines reveal this tendency in their articles. Interpretation and the stimulus to the imagination provided by the Classics are the subject of many articles. This tend-

ency evidently reaches into present-day teaching and is doubtless largely responsible for the welcome rebirth of the Classics noticeable in our schools today.

CHARLES E. BACON

ALLYN AND BACON, BOSTON

REVIEWS

Horace: An Essay in Poetic Therapy. By HAROLD B. JAFFEE. iv, 101 pages. University of Chicago, Chicago 1944 (University of Chicago Dissertation)

Sellar once remarked that "It is part of the delicate art of Horace, in the Epistles, to play the part of a physician and to hint to each person what is the matter with him." I do not know whether Mr. Jaffee has read The Roman Poets of the Augustan Age, but at all events he seems to have taken that casual criticism and expanded it into a *reductio ad absurdum*. He has attempted to prove that Horace regarded himself as a soul doctor for the ailments of individual Romans and of the body politic. "There can be no doubt," he writes, "that Horace visualized the familiar triad of author, work and audience as corresponding in a very real sense to a triad of doctor, remedy and patient." And he further asserts that Horace regards himself as a pattern of psychic perfection and the person or persons whom he addresses as suffering from some malady of the soul. In view of the many tomes where Horace descants on his own shortcomings, such an estimate seems to me rather incongruous.

For the framework of his proof, Mr. Jaffee relies largely on some obiter dicta which Horace made on Homer: *Qui quid sit pulchrum, quid turpe, quid utile, quid non, plenius ac melius, Chrisippo et Crantore dicit* (Epistle to Florus, I.2). "In his treatment of Homer," says Mr. Jaffee, "he makes an extensive comparison between the *Iliad* and the *Odyssey*: the former is in the first light a representation of *seditione, dolis, scelere atque libidine et ira* and of their consequences, the latter reveals especially *quid virtus et quid sapientia possit*. This principle of balance which Horace traces to neatly in Homer was destined to operate far more self-consciously, in his own lyrics." but there is a considerable flaw in this part of Mr. Jaffee's framework. For the letter to Florus was in all probability written some years after Horace had published his odes. Throughout the length and breadth of the Imperium, he was regarded as the foremost living poet of his time. In the fortunate town of Praeneste with its cooling environment of mountain cascades he writes to a young man in Rome who is studying the art of oratory. In his letter he expressly states that on *re-reading* the *Iliad* and *Odyssey* he has come to the conclusion that Homer is a better teacher than certain philosophers. But in none of his previous works is there anything to indicate

that he had ever come to that conclusion heretofore. How then can Horace have developed in his odes a point of view which he arrived at after the odes were written?

And the odes which Mr. Jaffee cites to prove his thesis are by no means conclusive evidence. In order to fit them to the Procrustean bed of his therapeutic theory, he makes assumptions which are often baseless and sometimes not even probal to thinking. For instance the ode to Iccius is mere banter, and the ode to Chloris is a scathing lampoon. To attribute to either of them any curative properties would seem to be ludicrous. Neither of them appears to be very therapeutic. Furthermore when Horace invited a friend to dinner with the time-honored Greek incentive of a flask of wine, I fail to see in such an ode a pill to purge melancholy. It is true that Horace is following the pronouncement of Alcaeus that wine was a *medicine* to banish care: *φάρμακον δ' ἄριστον οἶνον ἐνικαμένοις μεθύσθην*. I believe that both Alcaeus and Horace were writing metaphorically. And whenever Horace compares his exhortations to medical treatment, he seems to me to be doing the same thing. I do not believe that he ever considered himself literally as a soul doctor any more than he thought of himself as a soldier or a gladiator or an old horse turned out to grass, or a honey-bee or a sleek little pig. Mr. Jaffee has criticized Horace with preternatural solemnity. Horace was not only one of the world's wisest poets; he was also one of the wittiest, and his wit has endeared him to western civilization. Mr. Jaffee seems hardly to have done justice to the Horatian sense of humor.

HENRY HARMON CHAMBERLIN

WORCESTER

Sumerian Mythology. A Study of Spiritual and Literary Achievement in the Third Millennium B.C. By S. N. KRAMER. xiv, 125 pages, 20 plates, frontispiece, 2 figures, map. American Philosophical Society, Philadelphia 1944 \$2

This book is intended to be the first in a seven-volume series of studies in Sumerian culture. Mr. Kramer has been working for many years on the great quantities of uncopied and unpublished Sumerian literary materials that belong to the University Museum in Philadelphia and to the Museum of the Ancient Orient in Istanbul. These materials include epics, myths, hymns, lamentations, and wisdom literature. Most of

the extant tablets and fragments date from about 2000 B.C., the very end of the Sumerian age in Mesopotamia, but a large part of this literature was created much earlier. According to Mr. Kramer, when his task is completed, "the humanities will be enriched by one of the most magnificent groups of documents ever brought to light. As the earliest creative writings, these documents hold a unique position in the history of civilization" (ix-x). That is, they are the earliest that we have in such quantity and richness, since, as Mr. Kramer says (19f.), the Egyptians of the third millennium probably had a well developed literature, which, being written on papyrus, has mostly disappeared.

Since this is the first volume in a projected series, pages 1-25 form an introduction to the whole plan. This introductory chapter is a very interesting sketch of the history of Sumerian studies, and it necessarily involves an account of cuneiform writing and its decipherment. The skill and penetrating intelligence of the pioneers in this work deserve the admiration of all humanists.

In the four chapters that constitute the study of Sumerian mythology, Mr. Kramer presents translations and summaries of important documents, on most of which he has done the painstaking labor of piecing fragments together, copying, transliterating, and translating. Most of this book, it must be emphasized, contains material that has never been published before. It supersedes everything that has hitherto been written on Sumerian mythology. But not everything in the content of these documents is entirely new to us; we have already been acquainted with some of it as part of Babylonian (that is, Akkadian) mythology. For instance, the story of Inanna's descent to the dead has been known to scholars and to readers of mythological handbooks as a story of Ishtar's descent. The myths of creation and deluge, of Enkidu, and others show many likenesses to Assyrio-Babylonian myths that we already know.

It is plain that not only the later Babylonian mythology, but also Hittite, Hebrew, and Greek mythology were profoundly influenced, whether directly or indirectly, by the mythological conceptions of the Sumerians. This people, it is clear, had a much greater effect on succeeding civilisations than is generally realised.

Scholars have long recognised that the flood myths of Noah and Deucalion descend in their essential features from a Sumerian original, probably by way of the Babylonian story of Utnapishtim. Other Hebrew and Greek stories too seem to contain motives that had their origin in Sumeria. Mr. Kramer points out the likeness of Heracles to Gilgamesh (33) and of Enki (Ea) to Poseidon (54). The destruction of Kur suggests to him the stories of Heracles and Perseus as dragon-killers (77), and in Kur's abduction of a goddess he is reminded of Hades' rape of Persephone (78). Readers

of Norse myth will be reminded of the ash tree Yggdrasil by the *buluppu* tree that has the Zu-bird's nest in its crown and the snake "who knows no charm" at its base (33).

The Introduction is illustrated by several plates that show cuneiform cylinders and by a map of Sumer. The discussion of the mythology is illustrated by plates that show cylinder seals on which mythological scenes are represented, and also by some plates that show the cuneiform texts of several documents. Each plate is provided with an explanatory text that is separate from the body of the book. Notes and references make up a fifth chapter, which is followed by an index.

While I know nothing of Sumerian and am not competent to judge Mr. Kramer's translations, I can say that he leaves no doubt of his ability and skill in Sumerian studies. I can also say that I have enjoyed the book immensely, both the translations and Mr. Kramer's discussion, and that I learned a great deal from it. I was only perturbed to find 'sheperd' for 'shepherd' in at least three places (44, 62, 66), but this is a minor fault in a valuable book.

JOSEPH FONTENROSE

UNIVERSITY OF CALIFORNIA

Poets at the Court of Ferrara: Ariosto, Tasso and Guarini, with a chapter on Michelangelo. By GIACOMO GRILLO. xxi, 139, index and errata. Excelsior Press, Boston 1943 \$2

The book under review is the second in a series of studies in mediaeval and Renaissance Italian men of letters. The author disarms criticism from the outset by acknowledging that "It is beyond the avowed scope of this volume to present a deeply scholarly and heavily documented dissertation on the subject. Rather, it is designed for the general reader who has some acquaintance with the Renaissance in general, and who may wish to dip further into the literature of the period."

The Ferrarese court, with its literary coteries, its humanistic interests, its general air of splendor and culture, hid sinister court intrigues, tortures, secret assassinations, monstrous monopolies, intolerable acts of despotism, and forced labor imposed on peasant and people to maintain the courtly luxuries.

Against such a background Ludovico Ariosto produced his epic, worrying about metrics while Charles VIII's armies were invading Italy. That is, possibly, an instance of the ivory tower raised in excelsis. The author sketches Ariosto's life in minute and not uninteresting detail, with illustrative passages from the poet to add point; and a great number of analogies, allusions, and quotations from other literary sources, chiefly

Latin, Italian, and English. This is a good analysis, of close interest where Ariosto's indebtedness impinges on the classics, mainly on Vergil.

The essay on Tasso follows similar lines, emphasizing his peculiarities of temperament and character and elaborating on the significance, for Tasso's time, of the *Gerusalemme Liberata*. Grillo here raises questions on tendencies and critical appraisals of the poet. The sketch of Guarini is much less comprehensive while Michelangelo is briefly discussed for his poetic production.

The treatment of all poets is buttressed by support from modern Italian criticism and English and continental material. The tendency toward illustrative quotation is sometimes overdone. There are still a number of minor items that should be added to the present list of errata.

It would be supererogatory, of course, to suggest that this book might have been more significant if it had treated one of the poets, or all, consistently and exhaustively from the angle of their literary indebtedness to the classics.

HARRY E. WEDECK

ERASMUS HALL

The Banquet-Libations of the Greeks. By DELIGHT TOLLES. vii, 114 pages. Bryn Mawr College, Bryn Mawr 1943 (Dissertation)

This dissertation, prepared under the supervision of Professor L. R. Taylor, reviews all that is known of the libations poured at Greek banquets, for the authoress says she has "collected, coördinated and interpreted the available evidence" about this ritual act, which a reading of the book amply confirms. While the subject is treated incidentally in all histories of Greek religion, she has written an authoritative and definitive accord in extenso of this little known rite in the domestic religion of Greece.

The Introduction defines the terms "banquet" and "libation." The former was a private secular feast which in the classical period consisted of a dinner followed by a drinking party devoted to pleasure, though, it must be added, often ending in wild gaiety and even bloody strife as in Lucian's parody and on various vase-paintings (e.g. Hartwig, *Meisterschalen*, Taf. LX); the latter was the ordinary rite of pouring wine to a god or gods on various solemn occasions of which the banquet-libation was a special case at the beginning of the symposium when drinking was introduced. Miss Tolles discusses her subject in three chapters. In the first (8-37), a monograph by itself comparable with Hug's two articles in *R.E.* s.v. *Symposion*, cc. 1266-70 and *Symposion-Literatur*, cc. 1273-82, and as a preliminary to the main subject, she treats the Greek

banquet in general where the libation was poured. In the second she discusses the libation in honor of the traditional gods which followed the hand washings, wreaths and incense in which all the guests shared. In the third a secondary rite is treated which is distinct from the former and which she calls "Sacred Drinks," not libations in the usual sense, but performed by the guests individually in honor of certain minor functional spirits or *Sondergötter* of the household who were nearer to men than the great figures of the pantheon.

The source-material for such a study, since the banquet as one of the chief forms of entertainment was so important in Greek social life, ranges over most of Greek literature from the epic onwards and includes all writers who describe or even mention it. Because of the extension of the subject, Miss Tolles has limited her preview largely to the fifth and fourth centuries B.C. when descriptive material is most abundant. Here, in the first line, are the *Symposia* of Xenophon and Plato; the former at the house of Callias in Athens during the celebration of the Panathenaea in which the character of Socrates is delineated and the conversation is on the nature of love; the latter at the house of Agathon in honor of the latter's first tragic victory on the stage in 416 B.C., when the guests entertained themselves with encomiums on the god of love rather than, as usual, with diversions over the cups. Then there are late imitations of these, only two of which have survived, Plutarch's "Dinner of the Seven Wise Men" (*Mor.* 146B-64) whose scene is laid two centuries before Xenophon and Plato, and Lucian's *Banquet*, a humorous attack on philosophers. And to these must be added Athenaeus' discursive *Deipnosophistae* which at least keeps the symposium form. Such primal sources are supplemented by Attic comedy in which the banquet is an integral part of the action, especially in plays of Aristophanes. Of his eleven plays only one, *The Thesmophoriazusae*, omits a description of a banquet and only because (5, n. 14) its action falls on the second day of the *Thesmophoria*, a day of fasting, while the *Wasps* and *Ecclesiazusae* present full descriptions. A fragment of the comic poet Plato, contemporary of Aristophanes, gives many details. Tragedy, on the other hand, adds but little since it transports ordinary Athenians of the fifth century B.C. back into the Heroic Age whose aristocratic characters, like those of the epic and lyric, display only conservative respect for the customs of the symposium. The *Ion* of Euripides alone (1122ff.) presents a complete account of such a banquet.

Of the three divisions of the dissertation the third, called "Sacred Drinks," interested the reviewer most, i.e. the drinks taken by the guests from cups as offerings to individual minor divine spirits. Athenaeus mentions three of these—*Agathos daimon*, an impersonal divine agency, *Zeus Soter*, protector of the household

rather than the majestic head of the Olympians, and Hygeia, a lesser figure in the official religion, while Pollux, who wrote before A.D. 177, names a fourth, Hermes, also a house-guardian. To these four the after-dinner cups were usually dedicated, though archaeology has supplied further names inscribed on cups of the fourth century B.C. and later such as Athena, Eirene, Dionysus, etc., and certain deified abstractions such as Harmonia, even though some of these have been classed by some as pledge-cups. Such dedicatory drinks were not libations since no offerings were poured, nor toasts since they honored divinities and not men. These four are discussed at length, especially the contested identity of Agathos daimon (77-90) whose cup was passed around the banqueters at the close of the symposium, each of whom in turn tasted its contents. As an anthropomorphic deity Agathos daimon was late, but as an impersonal agency early, its identity not yet established (78, n.4), though the Swedish scholar O. Jakobsson in his *Daimon och Agathos Daimon* (2nd ed. 1925) mentions (151) seven different interpretations. It was probably, as Miss Tolles concludes, merely an active divine force, an outgrowth of primitive demonology, through whose agency the individual might hope for prosperity.

While the libation was poured by one from wine furnished by all to the traditional gods collectively, the "Sacred Drinks" were offered individually to individual lesser divinities. In the sixth century B.C., as evidenced by Xenophanes, the libation was still a solemn act of homage at the symposium, but by the late fifth, as shown by Plato Comicus, it had lost its religious meaning and become a mere convention since by then the old religious associations of the banquet had been lost. In Philoxenes, the dithyrambic poet contemporary with Plato Comicus, who has left a satirical description of a symposium based on the luxury of the Sicilian court of the Elder Dionysius, no libation is mentioned, although this may have been due (49, n. 37) to the fragmentary state of the poem. It was a communal act since the wine was shared by the gods while the "Sacred Drinks" were for the guests alone.

In this connection the authoress points out (Concl.) the well-known phenomenon that as the State-religion waned the common people still clung to its traditional ceremonies and that the Age of Enlightenment, ushered in by Socrates and Euripides, was also the age in which temple-building and festival-observance were at their height. When the official religion collapsed and, in Nilsson's phrase, became "a shell without a kernel" outward religious forms were still kept up with the old-time pomp. This, it might be added, was also the case with decadent Roman religion and explains in part Augustus' revival in face of rationalistic philosophy and loss of faith in the old Roman deities. Thus, in Greek symposium the "Sacred Drinks" gradually eclipsed the libation to the great gods. The latter became a

formality while the former still typified the real expression of conservative religion.

Miss Tolles has done an excellent piece of research with industry and accuracy. Her dissertation is a real contribution to a little-known phase of Greek domestic religion and leaves little to criticise. One notes, however, the omission of the usual Vita and Index and more so that of a bibliography of works consulted. The copious notes, nearly four hundred entries, are numbered by chapters, but the oft-repeated *op. cit.* should have its limitations and refer no further back than the first appearance of the citation in each chapter. The reviewer was perplexed in locating one title which he finally found seventy-six pages back of its *op. cit.* He also mildly protests against using English names of places of publication for German or other foreign titles, e.g. Munich for München (66, n. 104, etc.) though retaining Leipzig for Leipsic (12, n. 14), and German and French names for those of Latin titles, e.g. Leipzig for Lipsiae and Paris for Parisii as in the Table of collected fragments on page vii.

WALTER WOODBURN HYDE

UNIVERSITY OF PENNSYLVANIA

Dunchad Glossae in Martianum. Edited by CORA E. LUTZ. xxx, 68 pages. American Philological Association 1944 (Philological Monographs, Number XII, to be ordered through the agent of the Association, Lancaster Press, Lancaster, Pa.) \$1.50

Dunchad was an Irish bishop who taught at Reims in the monastery of St. Remi. Tradition assigns to him the authorship of a new fragmentary commentary on Martianus Capella. It survives in a sole manuscript, Bibliothèque Nationale, fonds, lat. MS 12960, where it occupies one ternion. Thirty-three years ago, Manitius published part of the material, but in the present edition Miss Lutz has been the first to publish the complete contents of the MS. Its publication is a useful part of the groundwork which is necessary to fill in several gaps in our knowledge of the ninth century. Not the least of these questions concerns the work of Remigius and his commentary which utilized the earlier works of Dunchad and John the Scot. One valuable contribution already made by Miss Lutz consists in showing the great difference between the two last-mentioned works and also the probability that the two commentators had different texts of Martianus. Both began by the end of the ninth century to be superseded by the enlarged commentary of Remigius, himself a pupil of Martin of Laon who had studied under John the Scot. We must now wait for the publication of Remigius' work before we can grasp the influence of Dunchad which found expression through the popular work of the later author who utilized him. One debt, however, is already apparent; Dunchad and John the Scot gave great impetus to "the mediaeval practice of

giving a cosmic and later a moral interpretation to the old pagan myths" (xii).

The present commentary of Dunchad has glosses on the last third of Book II, Book IV entire, and about a third of Book V of Martianus. Unfortunately, the rest has perished. The comments on Book IV (*De Arte Dialectica*) are often longer. Dunchad's chief interest is in "pointing out the use of symbolism or allegory in his author" (xiv). His comments on rhetoric show his familiarity with the subject, but offer no new contributions (xvi). With dialectic, he does better. In at least three instances, he introduces material not suggested by Martianus (xvi). In fact, he appears here at his best. Miss Lutz has been able from several statements to reconstruct a part of his astronomical system, such as it was (xix-xxi). He finds easy the "transition from Neoplatonic metaphysics to Christian theology" (xxii).

As for sources, it may be that Dunchad and John the Scot employed an earlier commentary. This would explain a few passages in Dunchad's work which roughly resemble the same discussions in John. He seems to have used Servius at first hand for some material and Macrobius also (xxv), Virgil, Aulus Gellius, Fulgentius, Augustine, and Mythographus II supplied some further information on mythology; Bede, Macrobius, and indirectly Pliny furnished material on astronomy (xxv). Possibly Boethius and the pseudo-Augustinian commentaries on Aristotle were used on dialectic (xxvi). The style of Dunchad, when it de-

parts from bare statements of a few words, reveals a scholar with some taste. Very little editing has been required of Miss Lutz as a result of the text's good tradition (xxix). She has retained a few mediaevalisms in spelling, and has restored a few Greek words that had been garbled.

The work of the editor has been in general so excellent that little need be said here beyond commending her laudable performance and expressing the hope that she will continue such work. Perhaps she will be the one to give us the needed text of Remigius. The printing is excellent, and very few errors have crept in. A few minor points: xi, line 3 from bottom, read *us* for *up*; xv, note 24, line 2 attributes a work *de rhetorica* to Augustine, but this is very doubtful; xxv, note 24, line 2 refers to book 16 of *de trinitate* instead of book 12 (elsewhere the correct citation is given; there are only 15 books in all); 3, line 36 as *aëreum* which ought, I think, to have no diacresis; for the source of the statement from St. Augustine at the comment (by Dick's text) 168.4 which the editor has been "unable to locate" (55), I offer the following: *Locus enim in spatio est quod longitudine et latitudine et altitudine corporis occupatur* (*De Div. Quaest.* 83; Q. 20, P.L. 40.15-6). But these are only minutiae. Let me repeat that Miss Lutz has done a very fine piece of work.

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ABSTRACTS OF ARTICLES

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ANCIENT AUTHORS

Hipponax. EDUARD FRAENKEL. *An Epodic Poem of Hipponax*. Restoration of a fragment of Hipponax published in vol. xviii of the *Oxyrhynchus Papyri* shows that this author wrote iambic epodes as well as scazons. Supplements are also made to a fragment of Sappho published in the same volume.

CQ 36 (1942) 54-6 (W. Wallace)

— P. MAAS. *Commentarii in Hipponacten P. Oxy. 2176, frag. 6*. Conjectures and emendations.

CQ 36 (1942) 133 (W. Wallace)

Horace. EDWARD KENNARD RAND. *Horace by Heart*. Memorizing the Odes as an aid to appreciating the poet's "curiosa felicitas" in the choice of words, the emphasis secured through their order, the effectiveness of different types of sentence structure, simple and periodic; analysis of special instances; tribute to some neglected odes of Book 4.

Hermathena 62 (1943) 1-17 (Taylor)

Plotinus. R. G. BURY. *Notes on Plotinus*, Enn. I-III. Textual criticisms of I.vi.1; I.viii.12; II.iv.5; II.iv.12; II.iv.16; II.ix.9; II.ix.15; II.ix.16; III.i.1;

III.v.1; III.vi.5; III.vi.19; III.vii.6; III.vi.9; III.vii.11; III.viii.2; III.viii.10.

CQ 38 (1944) 41-2 (W. Wallace)

Polybius. F. W. WALBANK. *Polybius on the Roman Constitution*. Book VI of Polybius' history contains two layers of political thought. The first, the description of the Roman constitution as mixed and relatively stable, is probably taken from the *Τριπολιτικός* of Dicaearchus. The later cycle theory, inconsistent with the former, is probably the result of the historian's own observation of contemporary developments.

CQ 37 (1943) 73-89 (W. Wallace)

Seneca. JOCELYN M. C. TOYNBEE. *Nero Artifex: The Apocolocyntosis Reconsidered*. In view of the description of Nero as poet and reformer, it is likely that this piece was written in 60 rather than some five years earlier as has usually been thought. The later date fits better with the political allusions and atmosphere of the work.

CQ 36 (1942) 83-93 (W. Wallace)

Sophocles. A. Y. CAMPBELL. *Five Passages in Sophocles*. Textual criticism of O.T. 114-119; O.T. 702; O.T. 706; O.C. 1416-23; (Phil. 328).

CQ 37 (1943) 33-6 (W. Wallace)

— L. C. COLCHESTER. *Justice and Death in Sophocles*. It is suggested that Sophocles, in relating the wanderings and final translation of Oedipus, is using the concepts of the mysteries, and that he believed that the evil done by the gods to innocent men would be compensated for hereafter.

CQ 36 (1942) 21-8 (W. Wallace)